



Cherokee Triangle

VOLUNTEERS ARE THE SECRET TO SUCCESS AT THE CHEROKEE TRIANGLE ART FAIR — SUN AND GOOD WEATHER HELPS TOO

BY LINDA GRASCH

The 2018 annual Cherokee Triangle Art Fair was a rollicking success this year, thanks to the artists and their outstanding wares and thanks to the hard working volunteers. Thanks, too, to two days of beautiful weather.

The art fair would not happen without either the artists or the volunteers. The artists work for months to have enough art for the two-day show, and the volunteers work for months at responsibilities both big and small to put the fair together.

Thanks so much to the vendors, volunteers and patrons for making one of the best events of the year such fun.

The proceeds of the art fair fund many of the Cherokee Triangle programs and events for the entire year. The Willow Park concerts, park projects, the Shelby/Highlands Free Public Library, maintenance and improvement of the tot lot at Willow Park, the winter potluck



FROM PINK FLAMINGOES TO THE STATUE OF LIBERTY, THIS BOOTH ILLUSTRATES HOW THIS YEAR'S FAIR HAD IT ALL. (PHOTO BY JOHN ELGIN)

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NEW AND CONTINUING TRUSTEES NAMED

BY ERIC GRANINGER

Six individuals will begin new three-year terms on the Cherokee Triangle Association (CTA) Board of Trustees this summer. Two of the six are current trustees. Starting their final three-year terms are Deirdre Seim and John Elgin.

Four individuals join the Board of Trustees anew — Jenny Johnston, Leslie Millar, Kristen Miller, and Clayton Cockerham.

Ms. Seim, a Cherokee Road resident, has been an active board member and currently serves as the Chair

of the CTA Membership Committee. In that role, she led the successful spring annual meeting at Highland Baptist Church.

John Elgin is a longtime volunteer for the CTA. He has served as President of the Board of Trustees, is photographer for the newsletter, and has a particular interest in zoning matters. He lives on Everett Avenue.

Jenny Johnston has been a CTA member and resident since 2003. She lives on Everett Avenue. Ac-

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NEIGHBORHOOD EVENTS	
Annual Membership Party, Invitations to be Mailed to CTA members in September	September 29, 7 to 10 p.m. at the home of Shari and Rob Willy See Story P.2
CTA Summer Concert Series. See Page 5	Sundays, through Sept. 9 7 to 9 p.m. Willow Park
Highland Commerce Guild Meeting	July 25 8:30 a.m. Gilda's Club

TRUSTEES BEGIN NEW CTA BOARD TERMS

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tive with the art fair and the CTA Tree Committee, Ms. Johnston will focus her efforts on increasing the CTA membership and improving public relations.

Leslie Millar has prior experience on the CTA Board of Trustees. She has been a resident of Longest Avenue for 20 years. Honoring the historic character of the Cherokee Triangle is a primary goal, as well as neighborhood civility and conviviality.

Kristen Miller has lived on Everett Avenue in the Cherokee Triangle for just over a year. She has lived in the Old Louisville and Strathmoor neighborhoods. While in Old Louisville, Ms. Miller volunteered for the St. James art fair. Her main areas of neighborhood work will be safety matters and supporting key neighborhood functions like the art fair and summer concerts.

Clayton Cockerham has been a resident of the Cherokee Triangle for six months. Already, he has become a member of the CTA's Committee for Preservation, Alleys and Streetscapes. Mr. Cockerham also has been involved in hearings related to short-term rentals. He plans to focus on deteriorating infrastructure (roads and alleys) and dangerous intersections and street parking. Mr. Cockerham lives on Cherokee Road.

SAVE THE DATE, SEPTEMBER 29TH FOR THE FALL COCKTAIL PARTY

The Fall Cocktail Party will be at 1230 Everett Avenue at the home of Shari and Rob Willy, from 7 p.m. to 10 p.m. There will be an open bar, hors d'oeuvres and live music.

The annual event is free to all CTA members and is one of several benefits to membership in the neighborhood association.

The cost to non-members will be \$50 per person.

CTA SUB-COMMITTEE OFFERS RECOMMENDATIONS ON THE SHORT TERM RENTAL ORDINANCE

BY DEIRDRE SEIM

In December 2015, after over eighteen months of research, hearings and deliberations, Louisville's Metro Council passed the Short Term Rental Ordinance.

The STR ordinance clarified the legality of short term rentals (often called "airbnbs") in residential neighborhoods and created a framework of regulations to protect neighborhoods while respecting the property rights of home owners. In August 2016 the regulations in the ordinance became fully effective. Unfortunately, in the nearly two years since, only a small percentage of short term rental operators have adhered to the regulations.

Here in the Cherokee Triangle, the majority of short term rentals, listed on platforms like VRBO and Airbnb, are operating without a permit and often flout the regulations on noise, number of persons and parking that seek to prevent STR's from disturbing neighbors and creating a nuisance.

For the last several months the CTA committee on short term rentals has been meeting to explore solutions to some of the issues created by poor-

ly run short term rentals in the neighborhood. The committee members represent a wide range of views on the subject, from owners of STRs to neighbors with the misfortune to be located directly next door to some of the most problematic rentals. In exploring the issue, it became clear to the committee that most issues are the direct result of violations of the existing ordinance and that strict enforcement of existing law would greatly improve the situation. Neighbors expressed extreme frustration at the lack of meaningful penalties for violations. In some cases STR operators have continued to operate illegally for many months, or even years without fines or meaningful enforcement action. The primary reason for nonenforcement appears to be a lack of resources available in Metro government, though confusion about how the ordinance should be enforced has also played a role. After multiple meetings the committee arrived at a set of recommendations that will soon be voted on the entire CTA board. If passed by the board, these recommendations will be included in a letter to Brandon Coan and the rest of the Metro Council in

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CITY HAS OVERSIGHT FOR EASEMENT AND YARD TREES

By JAMES MILLAR

Homeowners are responsible for the health and maintenance of easement trees but the city retains oversight because they lie in the public right-of-way.

The city requires a resident to obtain a Certificate of Appropriateness (COA) to remove street trees, and a ordinance now mandates their replacement.

New plantings also need permits in order to ensure that appropriate species are selected. These rules help homeowners make informed decisions and offset the loss of the tree canopy. The future streetscape will have a clearer path for service lines and lower maintenance costs. The urban forestry department will help residents choose trees that will prosper in such constricted spaces.

The city divides tree species into three size classes and approves right-of-way plantings on the basis of root space and the presence of overhead wires. In easements from three to eight feet wide, medium size trees are permitted (such as hornbeam, silverbell and golden raintree), unless there are wires overhead. In which case,

only the smallest class (such as serviceberry, stewartia and snowbell) will be allowed.

In easements over eight feet wide, large trees (oak, elm and poplar) are appropriate, unless wires proscribe a medium class tree. Tree planting is prohibited in easements under three feet wide. The city urban forestry department encourages planting the biggest potential tree that a site can support.

Location limits the size of street trees, making it imperative that homeowners choose to plant larger tree species in yards in order to make the most of the space available and to preserve the balanced landscape we enjoy today. Front and side yard trees are protected in Preservation districts like the Cherokee Triangle and also require a COA for removal.

COMMITTEE OFFERS STR ORDINANCE RECOMMENDATIONS

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the hopes that the ordinance will be amended to include them. The committee recommendations are designed to address the core complaints of neighbors and encourage adherence to the ordinance while respecting the rights of homeowners to rent their properties.

The recommendations include an increase in the annual STR registration fee to \$100 to adequately fund enforcement, allowing only owner-operated STRs, requiring a host to be located within 5 miles, requiring the STR owner to include the maximum guest count in the application, instituting fines and penalties for all violations of the ordinance and many other small changes. Most importantly, the STR committee recommends the strict enforcement of the ordinance with immediate follow up on neighbor complaints.

A copy of the full list of recommendations and the letter to the Metro Council will be available in the CTA office. Copies are also available by email and can be requested at cherokeetriangle@bellsouth.net.

FOR MORE INFORMATION ON TREE REMOVAL AND PERMITS TO PLANT TREES :

- Tree removal requests are reviewed by Landmarks Staff and when needed Urban Forestry. Find the COA at <https://louisvilleky.gov/government/planning-design/planning-and-design-applications> and go to the second document under Miscellaneous: Landmarks/ Preservation Districts/ Overlay Districts.
- Find a permit to plant a tree in the public right-of-way or to request an inspection by a city arborist at <https://louisvilleky.gov/government/division-community-forestry/permitting>

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GILDA’S CLUB IS MOVING TO THE CHEROKEE TRIANGLE



ARTIST RENDERING OF GILDA’S CLUB

BY NICK MORRIS

Gilda’s Club of Louisville has been in operation for over ten years at its 633 Baxter Avenue location. In need of more space, particularly parking, they will be making the move to the Triangle, but it will take about a year to complete the process.

Gilda’s has purchased two pieces of property from Louisville Collegiate School--the former Burger’s Market and the office building next door. They both will undergo a complete renovation, including connecting them with an atrium gallery. This new space at 2440 Grinstead Drive will double Gilda’s square footage and offer ample parking. This added

capacity will allow Gilda’s to annually offer their services to over 5,000 of those whose lives are impacted by cancer. Their “clubhouse atmosphere” welcomes participants to enjoy more than 100 free monthly program offerings.

Comedian Gilda Radner believed that no one should face cancer alone. Her wish lives on!

Other business activity in the Highlands includes:

The Baxter apartment and retail complex at the corner of Broadway and Baxter Avenue has recently topped-out and is making good progress toward completion. It expects to have tenants moving in by the end of the year. The development will have 240 rental units, 30,000 square feet of retail space and a 500 car garage – with 100 of those spaces reserved for retail shoppers.

It’s anticipated that a restaurant will occupy “the point” and utilize the adjoining outdoor space at the corner.

The developer, Edwards Communities, is also the owner/operator of **Highland Station**, located just a block away at the former Mercy Academy property. Together the two projects will bring about 700 new residents to the area.

A new restaurant concept has opened in the former Asiatique location at 1767 Bardstown Road. **Flavour Restaurant & Lounge** serves a fusion mix of Caribbean, Southern and creole cuisine. Head chef Kennedy “China Man” Thomas, looks forward to bringing his unique blend of flavors to the Highlands.

Pedego Louisville, located at 1403 Bardstown Road, displays fifteen models of electric bikes. The shop sells and rents bikes and offers tours throughout the neighborhood. This is the second shop opened by the owners, Frank and Karen Muscato.

A specialty retail store has taken over the space that was formerly occupied by Bardstown Road Bicycles. After a complete interior and exterior renovation, **ONENESS** has opened its doors at 1051 Bardstown Road.

It features high-end athletic footwear and apparel. The owner, Joe Staley, waited a long time to find his perfect location in the Highlands.

With the summertime upon us, it’s time to transition outside and enjoy the many available activities – concerts, shopping, dining, etc. The traffic in the Highlands, both pedestrian and vehicular, picks up considerably with nicer weather – so we all need to be a little more cautious as we travel the “strip.” Remember and embrace the popular adage, “Wheels and Feet - Share the Street.”




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2018 MEMBERSHIP FORUM REVISITS PAST TRADITION

By DEIRDRE SEIM

On March 24 members of the Cherokee Triangle Association gathered in the community dining room of Highland Baptist Church to discuss neighborhood issues and events. All CTA members were invited to the Saturday morning meeting via postcard and over 50 braved the lousy weather to attend. Shaking rain off boots, coats and umbrellas, members warmed up with hot coffee and donuts before the program.

David Dowdell opened the meeting with a brief history of the Cherokee Triangle Association. This was followed by a brief discussion of CTA volunteer opportunities including the newsletter and membership committees. Tim Holz led a spirited discussion of the Castleman Statue's history and the recent meetings of the Public Art Commission. In the Q&A that followed, it became clear that the CTA membership is just as divided as the larger community on the appropriateness of the Castleman's Statue continued display in a public park space.

A discussion of the Short Term Rental ordinance and short term rentals (AKA "Airbnbs") in the Cherokee Triangle was moderated by Deirdre Seim and Jennifer Schultz.

Members expressed frustration with lack of enforcement of the ordinance and the existence of poorly managed STR's in the neighborhood.

Attending members were asked to complete a brief survey. Survey results indicated that most members in attendance were most concerned about the Castleman Statue and short term rentals in the neighborhood.

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2018 CONCERT SCHEDULE SPONSORED BY CHEROKEE TRIANGLE ASSOCIATION

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GY DANCE MUSIC)**

**JULY 8 - RICK BARTLETT BAND (SOUL &
R&B)**

**JULY 15 - DECADES (60's-80's ROCK,
ROCK, ROCK)**

**JULY 22 -WULF BROTHERS & WULFPACK
(SOUL, R&B/BLUES)**

**JULY 29 - WILL CARY (NIGHTCRAWLER
ROCK)**

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CHEROKEE TRIANGLE ART FAIR 2018 — A GOOD TIME WAS HAD BY ALL

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KIDS ARE LINED UP FOR THEIR TURN AT THE POTTER'S WHEEL. THEY GOT THEIR HANDS DIRTY AND CREATED THEIR OWN POT OR VASE. (PHOTO BY JOHN ELGIN)

dinner and many other projects are funded and community donations made with the proceeds from the annual art fair.

Many of the 200 plus volunteers who make the art fair happen let their passion show. Nick Morris says, the experience of being an art fair volunteer is, "like a moth to the flame." He has enlisted for years and in many different capacities. Nick said, "I feel a responsibility to give back to maintain the traditions of a great neighborhood. I want to be an active part of the neighborhood." Nick has helped at the food court and has acted as treasurer of the art fair.

Glen Elder and Antonia Lindauer are co-chairs of the artists and are responsible for the management of applications, the jurying process, booth assignment, and support during the fair. Glen has volunteered for a total of 12 years, 10 years of which he specifically has worked directly with the artists.

Glen says that he and others offer assistance year after year because they have, "the art fair bug." He also believes that repeat volunteers "like to be part of something that works well." The chair-people and organizers of the art fair are open also to new ideas and better ways of doing things, keeping the experience of the fair fresh for all patrons, artists and volunteers.

Glen believes, "The fair is still affordable for artists who apply."

Artists in the fair often comment that they are well-treated by organizers, volunteers and patrons. As a result, many artists apply year after year. Volunteers say that one of the best experiences of serving is meeting neighbors and artists and developing friendships

and connections. Aland Beverly Tilmes have volunteered for traffic control since they moved into the Triangle. Ann Wright organizes the volunteers for that job. Tilmes commented, "Ann Wright is great. She is so easy to work with."

Another longtime volunteer and co-chair is Gary Barch, who when he moved to Louisville, enjoyed the Highlands and its restaurants. He says, "one day I had been to the Parisian Pantry which used to be at Bardstown Road and Bonnycastle, then found myself on Cherokee Parkway and saw the amazing homes. I loved the street with its grassy median and connection to the park. My wife and I then moved into an apartment nearby. Later when I saw the art tents going up for the art fair, I was impressed and volunteered. I gradually took on more responsibility."

Gary calls the art fair and the Triangle's other attractions, "The wonder of it."

He appreciates the art fair revenues which enable the community, "to do so much, and to meet neighbors and develop friendships through working together." Gary calls it, "a sort of ferment."

Fritz Hilton, another longtime resident of Cherokee Triangle and a retired professor at University of Louisville, is an artist himself and enjoys the learning more about art. For several years, Fritz headed up the judging and annual selection of "Best in Show" at the art fair. Fritz also worked traffic for many years and enjoyed meeting neighbors he would not have met otherwise.

Fritz volunteers to contribute to the community for another reason. His four adult children are graduates of Collegiate, and even before Fritz was a resident of the Triangle, he and his family were a part of it.

In summary, there are many reasons to volunteer to work at or for the art fair in 2019.

Topping the list are:

- You'll be giving back to the community.
- You'll meet interesting people and perhaps form ongoing friendships.
- You'll be engaged in an event which is always exciting.
- You'll have fun.

MONUMENT COMMITTEE MEETING RESULTS

By JAMES MILLAR

At the end of June, the Public Art and Monuments Advisory Committee will deliver a statement of principles for evaluating public art to the mayor. The Committee has held six public meetings and sponsored outreach during the Cherokee Triangle Art Fair. While their guidance will apply to review of over four hundred current and all future artworks, conversation focused on methods of assessing controversial monuments.

At the South Central Regional Library on May 18th, Louisville Public Art Administrator Sarah Lindgren led Committee members in a review of notes compiled from the meetings, written comments, and research materials and proposed that the main concern in examining a monument is the figure's "primary legacy." The term originates in a Yale University report on renaming campus buildings and signifies "the lasting effects that cause a namesake to be remembered" as measured by "scholarly consensus." University of Louisville professor Chris Reitz said "what is remembered first about a person" could be determined by biography, autobiography, and historical accounts and "is something that can be nailed down" and is "actionable."

The group acknowledges that meanings can change over time and that the legacy of an honoree is determined by both a monument's original intent and its contemporary interpretation. While the Yale report notes "altering the interpretation of a historical figure is not something that can be done easily," the Committee cited the fate of the Joe Paterno sculpture at Pennsylvania State University as an example where one damning revelation can outweigh other good acts.

The Committee had hypothetically taken up the idea of primary legacy at the Cyril Allgeier Community Center on April 14th, where, according to businessperson Tricia Burke, "Castleman was the rallying point for discussion." Reitz conjectured that if Castleman's legacy is the park system, he was "not the sole agent of the establishment of the park as the plaque and monument would attest. In this way, the monument erases the legacy of others except for Castleman." U of L professor Dewey Clayton remarked that sources indicate Castleman favored segregating the parks.

The Yale model would then pose the question: "Is a principle legacy of the subject fundamentally at odds with current community values?" The Committee's working documents portray Louisville as "a progressive, compassionate and equitable community" with "commemorative objects recognizing all histories and all people, not just people in a position of power." Reitz reiterated the simple question "Would we install the monument today?"

The Advisory Committee attempted to engage a younger demographic at U of L on April 12th. The audience noted that meeting attendance has not reflected the diversity of the city. Reitz later agreed "some people don't think they are being heard at the public meetings. And vandal-

ism represents that voicelessness." Business manager Ashley Haynes remarked "vandalism alone isn't a reason to remove a monument. We can't give power to illegal activity." She also noted that vandalism of the Castleman statue after the Charlottesville tragedy prompted the mayor to form the Advisory Committee. One concern is whether the subject of a monument could become "a rallying point for hatred."

Louisville Metro Government posted a sign at the Castleman monument stating that the orange paint, removed once by restorers, will remain on the bronze figure until a decision is made as to the statue's appropriateness. The words "TRAITOR" and "RACIST," spray-painted soon after on the monument's base, could be erased as part of the city's general graffiti clean-up.

The Committee's draft document states that removal of a public artwork or monument "is not a small matter" and offers altering a problematic memorial — through "didactic signage, counter monuments, or other adaptations"—as a "first step". But on June 5th at the Main Library, the Committee split on the fitness of "recontextualization." Reitz, noting that the overt Confederate monument has already been removed and that what's left is more "challenging," proposed that "as much as I'm reluctant that a recontextualizing plaque will redeem a monument, it may work for some figures." E & S Gallery owner Cathy Shannon remarked that signage won't "stop the outcry or offense" and insisted that if a monument fails

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RECOGNITION THAT THE OLDER PART OF THE CITY HAS INTRINSIC VALUE IS THE FOUNDATION OF HISTORIC PRESERVATION

BY PEGGIE ELGIN

Historic neighborhoods throughout the world are facing challenges to their very essence. In such a famous city as Venice, Italy, for example, the population of full-time residents of the historic center has fallen drastically. Residences increasingly serve as second homes for the wealthy to use for as little as five days a year or become hotels for the burgeoning tourist population.

Art historian Salvatore Settis writes in his book *If Venice Dies* that residents of the city are leaving their homes in the historic city center at such a rapid rate that there remains only one resident per 140 tourists. "If Venice dies it won't be at the hand of a cruel enemy or a conqueror's intrusion, it will be because it has forgotten its own identity."

While the Cherokee Triangle, as a historic neighborhood in Louisville, is far from Venice, it too faces challenges, such as developments proposed within or adjacent to its borders and historic homes used for investments as short-term rentals. Both can negatively affect the essence of the neighborhood and potential buyers who are drawn to attractive neighborhoods.

Charles Cash, a familiar face in the preservation field in Louisville offers reflections on Louisville's preservation past, present and future. Cash served as Architect for the Landmarks Commission for 15 years as well as Urban Design Administrator and then Director of the Louisville Development Authority and finally Director of Planning and Design Services for Metro Louisville.

He has been active in the American Institute of Architects, including serving as president of the local chapter and later of AIA Kentucky. Cash has a connection to Kentucky's beginnings, starting with a relative who fought

with George Washington at Valley Forge and received a land grant in this western frontier in 1783. Growing up here, Cash watched the city of Louisville go through rapid economic and physical change due to mid-20th century growth.



CHARLES CASH, FORMER LANDMARKS ARCHITECT, CURRENTLY, BOARD CHAIR FOR VITAL SITES

After attending Clemson University's School of Architecture, Cash settled in Louisville to find work with the Arrasmith, Judd and Rapp architectural firm. Cash bought a house in the Crescent Hill neighborhood, where he still lives. "I drove everyday through the Cherokee Triangle to work in Old Louisville," he notes. During those commutes, he saw four historic townhouses being demolished on St Catherine St. "I was so upset," he adds, "I called the Landmarks Commission when I got to the office." The Landmark's staff who answered the phone told him the buildings were being demolished legally after a lengthy process by Walnut Street Baptist Church. Cash responded, "I am an architect. I am a Baptist. And I am ashamed!"

A job opening came available at Landmarks in 1979 and Cash took the job. This was shortly after the Cherokee Triangle preservation district was established and the preservation ordinance had been legally tested and found to be constitutional. As a result, the city ended up owning the famous Women's Club Houses at Fourth Street and Park Avenue, which had been in danger of being torn down. Cash's first assignment was to show those houses to prospective buyers.

Reflecting on architectural context, Cash notes, "In the late 19th century structures were more locally focused and driven. They had a character which evolved naturally and were of the place, (they were) influenced by the heritage brought by European immigrants. The way things are built today tends to be corporately driven, with a trend toward homogenization. If I live down the street from you, I am going to be more interested in

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Congratulations to the Class of 2018!

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HISTORIC PRESERVATION HAS A PLACE IN SOME NEW DEVELOPMENTS

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how the design of my commercial building reflects my place in the community. Merchants on our Main Street built their 19th Century store facades as an emblem of their stability and sense of community pride and values.” By contrast today, national chains design to project their corporate image consistently around the country. Their store’s design is the same from city to city. “That is not a negative,” says Cash, “just a different way of looking at the projection of image.”

Cash goes on to say, “In the late 19th Century, Louisville was the 16th largest city in the United States. We are lucky that those years of prosperity gave us the high degree of built infrastructure that we have. We have inherited a great building legacy and should be proud of it! The architectural richness of this place is an integral part of our heritage.”

Cash suggests “Growth needs to be tempered by relating it to the context of its surroundings. You can have both. It is not either/or. You need to be open to a solution. Preservation and design standards are really about creating and preserving value, market value, place-based economics,” says Cash. “The Dartmouth and Willow Terrace, for example, came about naturally, before zoning, as responses both to their context and to the marketplace.”

Cash believes there ought to be a way to allow denser development near older, historic neighborhoods. One of the major goals of Cornerstone 2020 (the county’s comprehensive plan) was to increase compatibility. Cornerstone created Form Districts, that recognize the older, established patterns of development as normal and desirable, such as the Traditional Neighborhood or the Traditional Marketplace Corridor (Bardstown Road). “It was a city-wide recognition that the older part



TWO OF FIVE SHOTGUN HOUSES BEING RESTORED IN THE EAST BROADWAY ROW PROJECT. SEE RELATED STORY ON PAGE 10

of the city had intrinsic value,” Cash notes.

In the housing shortage following World War II, many homeowners in neighborhoods like the Cherokee Triangle split homes up to rent single rooms or tiny apartments. This trend continued through the 70’s. Then, planning efforts in 1979 reversed that process and began a movement back to the original pattern of development in the Triangle.

A zoning category called R-5B was created which recognizes the original use pattern of homes with residential carriage houses in the rear. “Progressive thinking in the planning and zoning process helped to restore the neighborhood, Cash explained.”

More neighborhoods began to create neighborhood plans and those plans should be seen as pathways to the future, not as reactionary, no growth thinking. “During my tenure as Planning Director, we worked on 16 neighborhood plans as partnerships -- opportunities to recon-

cile development pressure with existing context. There is a common misconception about older neighborhoods that it’s all about nostalgia and opposition to any change. The reality is: preserving the character that makes a neighborhood desirable in the first place builds value for everyone. The new and the old can exist together if everyone is sensitive to the context and the place. Good planning is really a method of managing change.”

The question is will change mean altering the essence of the community like it has in Venice, Italy. Recent discussions at the Congress of New Urbanism suggest that pressure for change can be best accommodated if it increases the quality of life for all – residents, visitors and newcomers alike.

Retired from public service, Cash is now involved in what he calls “Preservation 3.0”—the creation of a revolving loan fund for heritage development projects, the latest of which is the East Broadway Row project, the redevelopment of five Victorian shotgun houses on Broadway, located adjacent to higher density development. The new organization, Vital Sites, a merger of several groups, focuses on revitalizing Louisville through strategic redevelopment of abandoned or neglected places and spaces.

Read more about this organization on Page 10.

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PRESERVATION ACTIVISTS FIND SUCCESS IN A NEW FOCUS

By PEGGIE ELGIN

Charles Cash, who has been a preservation activist in and around Louisville most of his life, now focuses his work on being proactive rather than reactive.

“The preservation movement is often characterized as standing up at the eleventh hour and saying ‘no’ to new development,” Cash explains. “It has created an unfortunate image of negativity around people who truly care about the quality of the built environment. We all care about where we live. Preservation needs to celebrate that.”

Board Chair of Vital Sites, Cash is now working on the East Broadway Row project, where five historic shotgun houses on Broadway will be redeveloped rather than demolished during the new development project at Broadway and Baxter.

Cash had a role in creating and enforcing preservation rules and regulations in his work with Landmarks. “There is nothing wrong with having rules and everyone buying into them,” he adds. “We have standards which is saying we have pride of place.”

“We – Vital Sites – see ourselves as partners with lots of other entities, including developers,” Cash says. A 501c3 organization, Vital Sites works to be a part of decisions such as deciding what to do with vacant underutilized properties, identifying important buildings with stabilization issues and helping turn

those situations around. It will offer funds from a revolving loan account for preservation projects. Other projects have included assisting with the Whiskey Row revitalization and supporting an environmental study for the stabilization of historic Quinn Chapel at 9th and Chesnut Streets.

“We are searching for areas and potential projects where we could be can be a catalyst for positive change. As people come to us with their ideas, Vital Sites is not pretending to be a savior but is looking to be a strategic partner.”

On the East Broadway Row project, “the developer came to us early and said they wanted to develop the property but knew the project was located in an historic district,” says Cash. “They invited us to talk with them.” The East Broadway Row houses were originally meant to be cleared for the new development.

Ultimately seven buildings were proposed to be saved, two facades to be built into the new construction and five houses to be restored. “It was a win/win for everyone,” Cash notes. “The five houses are going to be in a block seeing \$50 million of investment.”

Gregg Rocheman was named contract developer for the project and the houses will use the Historic Homeowners Tax Credit.” As a further benefit, Cash notes the project has stirred interest in the neigh-

borhood for restoration and he has noticed scaffolding going up at several individual homes. “A lot of fixing up is going on. Its contagious,” he suggests. “Working with the developer and original owner of the property has encouraged two entire city blocks to be transformed”.

Vital Sites wants to touch as many things as possible, according to Cash. “One project may need or the organization may take options on endangered buildings and implement stabilization projects. Vital Sites might accept property as a charitable donation, which could be held until redevelopment options evolve. Or we might assist with tax credit consultation on projects with other non-profit organizations.”

Currently a Kentucky State tax credit is offered for up to 30 percent of the cost of a certified rehabilitation of an historic house. The program, however, is limited by a statewide cap on the available credit so that the total amount of the award must be pro-rated among qualified applicants.

Cash noted one of Vital Sites efforts will be to encourage improvements in the Tax Credit program to make it more more valuable and usable by investors in historic properties across Kentucky.



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RECOMMENDATIONS STUDIED

CONTINUED FROM PAGE 7

the standards set for public art it should be removed, as to a cemetery.

The city’s Commission on Public Art will guide the addition of future artworks to rectify “gaps in our city’s public displays of history.” Both Reitz and Shannon are members of COPA. Advisory Committee members agree that future art should be “accessible, inclusive, pluralistic and comprehensive.” The draft document also suggests that “the city should pursue the conservation of historic sites rather than the celebration of historic figures” because the experience of place benefits from an ongoing historical “interpretation and reinterpretation.” Historian Tom Owen remarked “there is less interest in a pedestal these days.”

The Public Art and Monuments Advisory Committee is charged with generating guidelines, not pronouncing judgment on any particular work. But in order to spur the city to resolve the issues at hand, members decided a cover letter recommending future action will accompany the report. Reitz expressed hope that Louisville will be able to embrace its public art without reservations.

The findings of the Advisory Committee with principles regarding public monuments and criteria for their evaluation are posted on the city website, <https://louisvilleky.gov/government/public-art/public-art-and-monuments-advisory-committee>.

ART FAIR SURROUNDED BY NATURE



A LOVELY DAY IN THE TRIANGLE AT THE 2018 ART FAIR, SET AMONG THE SIGNATURE TREES THAT COMPRISE OUR CANOPY.(PHOTO BY JOHN ELGIN)



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The CTA holds meetings the 3rd Monday of the month (except July and December)
at 7:00 pm at the Highlands-Shelby Park Library branch in the Mid City Mall.
All are welcome to attend.